Metallica Rock Score.

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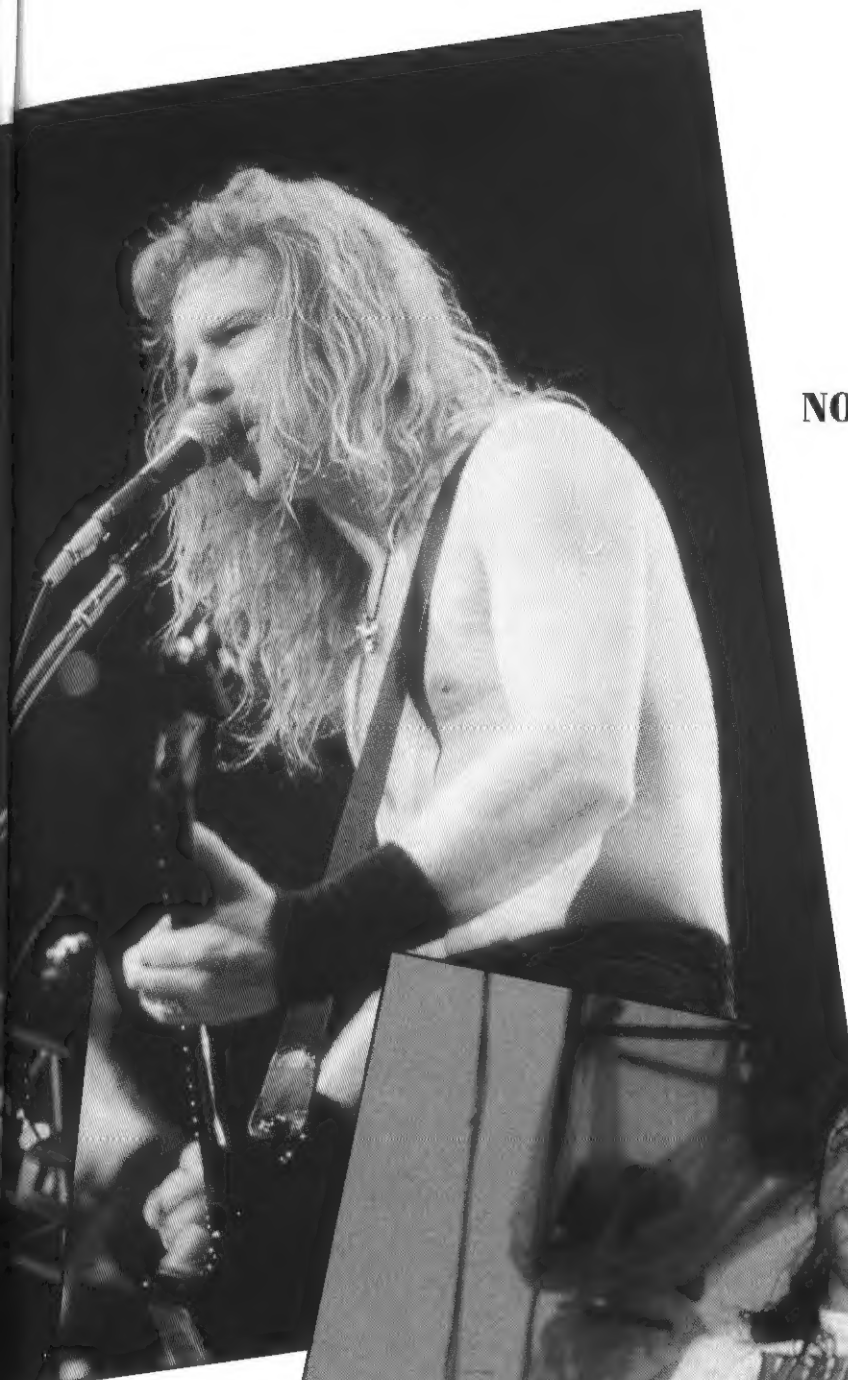
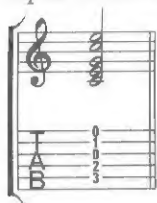
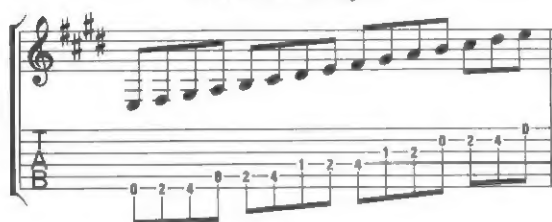
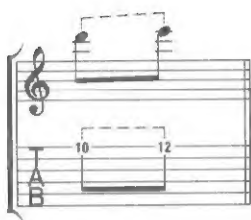
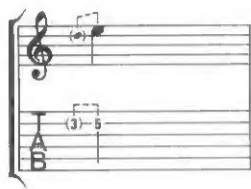
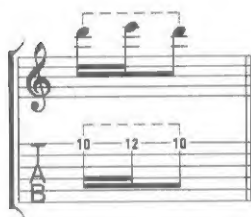
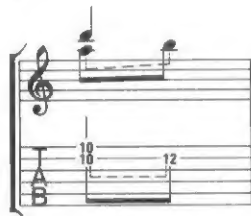
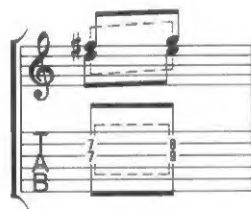
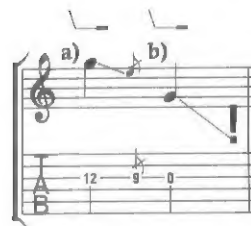

TAMA

Notation and Tablature Explained

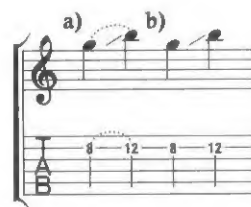
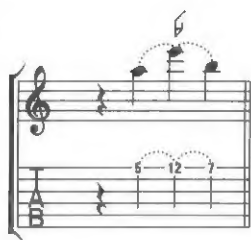
Open C chord

Scale of E major

Bent Notes:

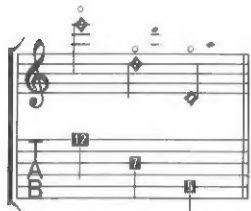
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌐‾‾¬ . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

Example 1:
Play the D, bend up one tone (two half-steps) to E.

Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.

Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 6:
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up ½ tone to G.

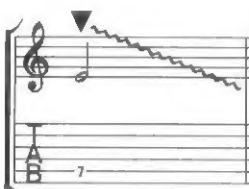
Additional guitaristic techniques have been notated as follows:

Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

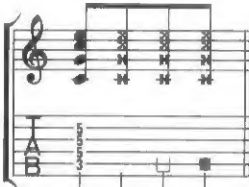
Mutes:
a) Right hand mute:
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute:
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute:
Damp the strings with the left hand to produce a percussive sound.

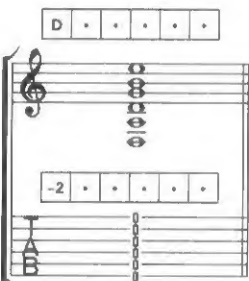
Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

Tapping:
Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.

Vibrato:
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

Natural Harmonics:
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

Artificial Harmonics:
Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

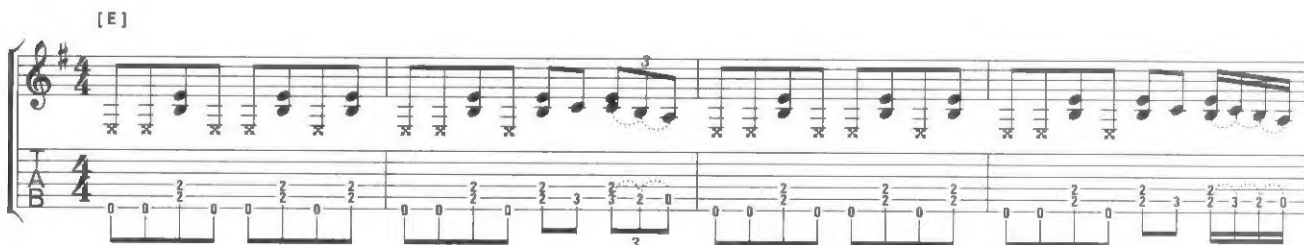
Pinch Harmonics:
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

Pick Scratch:
Scrape the pick down the strings – this works best on the wound strings.

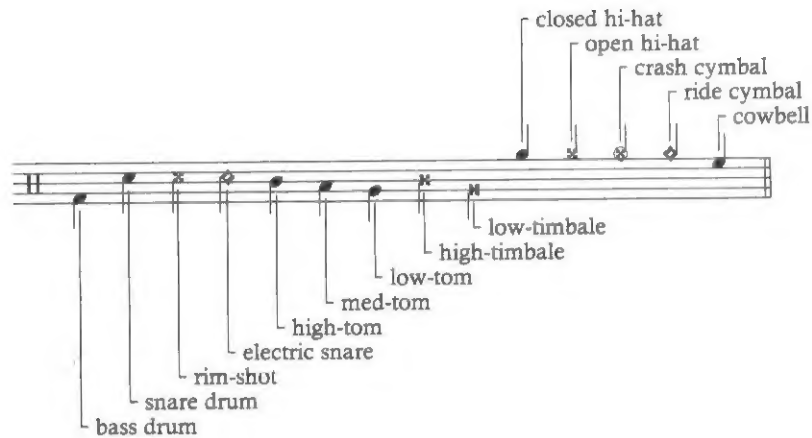
Quarter-tones:
A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

Repeated Chords:
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.

Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '♯' or '♭'.

Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:

Where it was not possible to transcribe a passage, the symbol ~ appears.

Key to Percussion Notation

Specific percussion techniques:

Cymbal muted by hand.

Flam: two hits in rapid succession.

Hit with both sticks at the same time.

Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

THE SHORTEST STRAW

Words & Music by James Hetfield & Lars Ulrich.

0:14
0:28
E5 F5 E5
E5 F5 E5 G5 B♭5
E5 F5 E5
F5 E5 G5 B♭5
Gtr. 2
Bs.
Dr.
E5 F5 E5
E5 F5 E5 G5 B♭5
E5 F5 E5
1.
E5 F5 E5 G5
F♯5 F5
2.
E5 F5 E5 G5
F♯5 F5
E5 F5 E5
F5
0:46
[E]
F5
[E]
F5

0:52
2:16
[E]
F5
[E]
Gtr. 2
Bs.
Dr.
E5
G5
[E]
A5
[E]
F#5
F5

1:05
2:29
E5
F5
G5
F♯5
Vx.
Gtr. 2
Bs.
Dr.
Sus - pi-cion is your_ name, your hon-es - ty to_ blame. Put dig-ni -
The ac-cu - sa - tions_ fly, dis-crim-i - na - tion,_ why? Your in-ner
-ty to_ shame, dis - hon-or. Witch-hunt, mod - ern_ day,
self to_ die, in - trud-ing. Doubt sunk it - self in_ you,
de - ter-min - ing de - cay. The bla-tant dis - ar - ray, dis - fig-ure.
it's teeth and ta - lons_ through. Your liv-ing catch two - two, de - lud-ing.

F♯5 F5 F♯5 G5 F♯5 A5 F♯5
Vx.
The pub-lic eye's dis-grace, de-fy-ing com-mon place. Un-end-ing
A mass hys-ter-i-a, a meg-a-lo-man-i-a Re-veal de-
Gtr. 2
Bs.
Dr.
G5 F♯5 A5 A♭5 G5 F♯5 G5 F♯5
pa-per_ chase, un-end-ing. Deaf-en-ing,
-men-ti-a, re-veal. Se-cret-ly,
A5 F♯5 F♯5 A♭5 G5
pains-tak-ing. Reck-on-ing, this ver-ti-go, it doth
si-lent-ly. Cer-tain-ly, in ver-ti-go you will

1:31
2:55
[E]
F5
[E]
Vx.
bring.
be
Gtr. 2
Bs
Dr
F5
B5
one guitar
1:39
3:03
E5
F5
B5
C5
[D]
A
E5
F5
B5
C5
[D]

Vx.
Gtr. 2
Bs.
Dr.
B Vx.
E5 F5 E5 G5 B♭5
Short-est straw, chal-lenge lib - er - ty, downed by law. Live in in - fa - my,
rub you raw. Witch-hunt rid - ing through. Short-est straw, this short-est straw has been pulled
— for you. Pulled for you, pulled for
Short-est straw.
F♯5

3:46
E5
F5
D/F♯
Gtr. 1
Gtr. 2
Bs.
Dr.
G5
G5
F♯5
F5
E5
F5
D/F♯
G5
G5
F♯5
F5
NC

4 00
E5
F5
E5
8va
E5
Gtr. 1
Gtr 2
Bs.
Dr.
F5
E5
F♯5
F5
E5
F5
(8va)
8va
E5
G5
E5
F5
E5
(8va)

F♯5
F5
E5
8va
Gtr. 1
Gtr. 2
Bs.
Dr.
(8va)
G5

F5
E5
F5
E5
8va
F5
Gtr. 1
Gtr. 2
Bs.
Dr.
4:26
F♯5
G5
E/G♯
A5
A5
G♯5
G5
F♯5
G5

F5 E5 G5 B♭5 E5 F5 E5 E5 F5 E5 G5 B♭5
(8va)
Gtr. 1
Gtr. 2
Bs
Dr
E5 F5 E5 E5 F5 E5 G5 F♯5 F5 E5
fade in

5.11
E5
F5
G5
F♯5
Vx.
Gtr. 2
Bs.
Dr.
Be - hind you hands are tied, your be-ing os - tra - cized. Your hell is
mul - ti - plied, up - end-ing.
The fall - out has be - gun,
op - pres-sive dam - age done. Your ma-ny turn to none, to noth-ing.

F♯5 F5 F♯5 G5 F♯5 A5 F♯5
Vx.
You're reach-ing your na - dir, your will has dis - ap - peared. The lie is
Gtr. 2
Bs.
Dr.
G5 F♯5 A5 A♭5 G5 F♯5 G5
Vx.
crys - tal clear, de - fend-ing. Chan - nels red,
Gtr. 2
Bs.
Dr.
F♯5 A5 F♯5 G5 F♯5 A5 A♭5 G5
Vx.
one word said. Black - list - ed, with ver-ti - go make you
Gtr 2
Bs.
Dr.

5:38
[E]
F5
[E]
Vx.
dead.
Gtr. 2
Bs.
Dr.
F5
B5
one guitar
Gtr. 2
Bs.
Dr.
5:46
E5
F5
B5
C5
[D]
A
E5
F5
B5
C5
[D]
Gtr. 2
Bs
Dr.

5.53
E5 F5 E5 E5 F5 E5 G5 B♭5 E5 F5 E5
Vx.
Short - est straw, chal - lenge lib - er - ty, downed by law.
Gtr. 2
Bs.
Dr.
F5 E5 G5 B♭5 E5 F5 E5 E5 F5 E5 G5 B♭5 E5 F5 E5
Live in in - fa - my, rub you raw. Witch-hunt rid - ing through. Short-est straw, this
E5 F5 E5 G5 F♯5 F5 E5 F5 E5 E5 F5 E5
short - est straw has been pulled for you. Pulled for you

6 11
E5
F5
E5
G5
Gtr 2
Bs.
Dr
E5
F5
Gtr 1
Gtr. 2
Bs
Dr
D/F♯
G5
G5
F♯5
F5
Gtr 1
Gtr. 2
Bs
Dr

E5
F5
Gtr. 1
Gtr. 2
Bs.
Dr.
D/F#
G5
G5
F#5
F5
NC
E5
F5
E5

LEPER MESSIAH

Words & Music by James Hetfield & Lars Ulrich.

Guitar 2 doubles
E5
C5/G
E5
G5
F5
E5
C5/G
E5
A5
E5
NC
Gtr. 3
Bs.
Dr.
0.18
[F♯]
F♯5
G5
F♯5
E5
[F♯]
0.32
feedback

Gtr. 3

Bs.

Dr.

0:53

[E]

Gtr. 3

Bs.

Dr.

1:00
2:06

[F#]

Vx.

Spine-less from the start, sucked in - to___ the part.
Mar - vel at___ his tricks, need your Sun - day fix.

Gtr 3

Bs.

Dr.

[E]
[F♯]
Vx.
Cir - cus comes to town, you play the lead clown.
Blind de - vo - tion came, rot - ting your brain.
Guitar 3 and Bass repeat last 4 bars 3 times
Dr.
Please, please, spread-ing his dis - ease, liv - ing by his sto - ry.
Chain, chain, join the end - less chain. Ta - ken by his glam - our.
B. Vx.
Please, please,
Chain, chain,
Knees, knees, fall - ing to your knees, suf - fer for his glo - ry, you will.
Fame, fame, in - fec - tion is the game, stink - ing drunk with pow - er, we see.
Knees, knees,
Fame, fame,
E5
D♯5
D5
C♯5
Gtr. 3
Bs

1 35
2 40
E5
D♯5
D5
C♯5
Vx.
Gtr. 3
Bs
Dr.
Time for lust, time for lie, time to kiss your life good - bye.
Send me mon-ey, send me green, hea - ven you will meet.
Make a con - tri-bu - tion and you'll
get a bet-ter seat.
Bow to Lep - per Mes - si -

1:52
2:57
E5 [F♯] F♯5 G5 F♯5 E5 [F♯] F♯5 G5 E5 E5 [F♯]
Vx.
- ah.
Gtr. 3
Bs.
Dr.
F♯ G5 F♯5 E5 C5/G E5 A5 E
1. NC
2. NC
3:11
3:14
E5
(𝅗𝅥 = 184)
F5
Gtr. 1

G5
A5
E5
D5
Gtr. 1
Gtr. 3
Bs.
Dr
A5
B5
E5
F5
G5
A5
E5
D5
A5
B5

3:36
E5
F5
G5
A5
Gtr. 3
Bs.
Dr.
E5
D5
A5
B5
Gtr. 3
Bs.
Dr.
3:46
E5
F5
G5
A5
Vx.
Witch - er - y, weak - en - ing, sees the sheep are gath - er - ing.
Gtr. 3
Bs.
Dr.

E5
D5
A5
B5
Vx.
Set the trap, hyp - no - tize, now you fol - low.
Gtr. 3
Bs.
Dr.
3:57
[E]
[F]
[G]
[A]
8va
Gtr. 1
Gtr. 3
Bs.
Dr.

[E]
(8va)
[D]
A5
B5
Gtr. 1
Gtr. 3
Bs.
Dr.
4:08
[E]
(8va)
wah-wah
[F]
[G]
[A]
Gtr. 1
Gtr. 3
Bs.
Dr.

[E]
(8va)
[D]
A5
B5
Gtr. 1
Gtr. 3
Bs.
Dr.
4:18
E5
F5
G5
A5
Gtr. 1
Gtr. 3
Bs.
Dr.

E5
D5
A5
B5
Gtr. 1
Gtr. 3
Bs
Dr
[A]
G
F#m
F
Gtr. 2
Gtr. 3
Bs.
Dr.
4 45
E5
D#5
D5
C#5
E5
D#5
D5
C#5
Vx.
Time for lust, time for lie, time to kiss your life good - bye.
Guitar 2 doubles
Gtr. 3
Bs.
Dr

E5
E5
D♯5
D5
C♯5
Vx.
Send me mon-ey, send me green, hea-ven you will meet.
Gtr. 3
Bs.
Dr.
E5
D♯5
D5
C♯5
G5
Make a con - tri-bu - tion and you'll get a bet-ter seat.
5:01
D♯5
D5
C♯5
E5
D♯5
D5
C♯5
Lie, lie, lie, lie, lie, lie, lie, lie.
B. Vx.
Lie, lie, lie, lie, lie, lie, lie, lie.

G5
Gtr. 3
Bs.
Dr
(♩ = 136)
5 18
NC
E5 [F♯]
F♯5 G5 F♯5
double tracked
E5 [F♯]
F♯5 G5 E5
E5 [F♯]
F♯ G5 F♯5 E5
C5/G E5 A5 E
NC
E5
F5 E5

CREEPING DEATH

Words & Music by James Hetfield, Lars Ulrich,
Cliff Burton & Kirk Hammett.

Em
D
Gtr. 3
Gtr. 4
Bs.
Dr
A5
G5
D/F♯
[E]

Gtr. 4
Dr.
Guitar 3 doubles
Bs.
0:37
G5
E5
F#5

G5
E5
G5
E5
F♯5
G5
E5
G5
E5
F♯5
Gtr. 4
Bs.
Dr.
[E]
Gtr. 4
Bs
Dr.
E5
B5
C♯5
F♯5
Gtr. 4
Bs.
Dr.

[E]
Vx.
Slaves, He-brews born to serve, to the phar - aoh.
Now, let my peo - ple go, land of Gosh - en.
I rule the mid - night air, the des - troy - er.
Gtr. 4
Bs
Dr
Heed to his ev - 'ry word, live in fear.
Go, I will be with thee, bush of fire
Born, I shall soon be there, dead-ly mass
Faith of the un - known one, the de - liv - 'rer.
Blood run-ning red and strong down the Nile.
I creep the steps and floor, fi - nal dark - ness.

Vx.
Wait, some - thing must__ be done, four hun-dred years.
Plague, dark - ness three__ days long, hail to fire.__
Blood, lamb's blood, paint - ed door, I shall pass
Gtr. 4
Bs.
Dr.
G5 E5 G5 E5 F#5
G5 E5 G5 E5 F#5
G5 E5 G5 E5 F#5
G5 E5 G5 E5 F#5

E5 C5 D5 F5 E5
Vx.
So let it be writ - ten, so let it be done. I'm sent here by
3rd time
B. Vx.
So let it be writ - ten, so let it be done. I'm sent here by
Gtr. 4
Bs.
Dr
C5 D5 F5 G5 E5 C5
the cho-sen one. So let it be writ - ten,
the cho-sen one. So let it be writ - ten,

2:48
E5
8va
B5
C♯5
D/F♯
Gtr. 2
Gtr. 4
Bs
Dr.
[E]
A5
(8va)
Gtr. 2
Gtr. 4
Bs.
Dr.
[E]
A5
C5
(8va)
Gtr. 2
Gtr. 4
Bs.
Dr.

[E]
(8va)
A5
C5
Gtr. 2
Gtr. 4
Bs.
Dr.
[E]
(8va)
A5
C5
Gtr. 2
Gtr. 4
Bs.
Dr.
3 10
G5
E5
G5
E5
F#5
G5
E5
G5
E5
F#5
Gtr. 2
Gtr. 4
Bs.
Dr.

G5
E5
G5
E5
F♯5
8va
Gtr. 2
Gtr. 4
Bs.
Dr.
3 19
E5
Guitar 1 doubles
C5
D5
F5
(8va)
G5

C5
D5
F5
E5
(8va)
sim.
Gtr. 2
Gtr 4
Bs
Dr
C5
D5
B5
C#5
F#5
(8va)
Gtr. 2
Gtr. 4
Bs.
Dr
3:39
E5
F5
D5
E5
G5
F5
E5
F5
D5
E5
G5
F5
Gtr. 4
Bs.
Dr.

E5
F5
D5
G5
Gtr. 4
Bs.
Dr.
3:59
Vx.
B. Vx.
Die by my hand,
I creep a - cross the land,
Die! (Die!) Die!
Die!
Die!
kill - ing first born
man.
man.
Die! Die! Die! Die! Die! Die!
1.
2.

4:20
[E]
Gtr. 4
Bs.
Dr.
D5 D.𝄋 al Coda
5:15
CODA
E5
E5/B
Vx
B Vx.
Guitar 1 doubles
Gtr. 2
Gtr. 4
Bs
Dr.
E5
F5/C
E5
E5/B
Gtr. 4
Bs.
Dr.

E5
F5/C
Gtr. 4
Bs.
Dr.
5.25
E5
E5/B
E5
F5/C
8va
Gtr. 2
Gtr. 3
Gtr. 4
Bs
Dr.

E5
E5/B
F5/C
(8va)
Gtr. 2
Gtr. 3
Gtr. 4
Bs.
Dr.

5:44
E5
F5/C
E5
D5
C5
B5
C5
B5
A5
C5
(8va)
Gtr. 2
Gtr. 3
Gtr. 4
Bs.
Dr.
E5
D5
C5
B5
C5
B5
A5
C5

E5
D5
C5
B5
sim.
A5
F/C
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Bs.
Dr.
(8va)

6:04
E5
D5
E5
Gtr. 3
Gtr. 4
Bs.
Dr.
D5
D
Em

rit.
D
A5
G5
D/F♯
Gtr. 3
Gtr. 4
Bs.
Dr.
E5
8va
feedback
Gtr. 1
Gtr 2
Gtr. 3
Gtr. 4
Bs.
Dr.
Bass pedal and triplet rolls

ONE

Words & Music by James Hetfield & Lars Ulrich.

0:36
Bm
D/A
Gmaj7
NC
clean
Elec. Gtr. 3
Elec. Gtr. 4
Dr.
0:54
8va
Bs.

Bm7
D/A
Gamj7
NC
Vx.
Deep down in-side I feel to scream,
this ter-ri-ble si-lence stops me.
but can't look for-ward to re-veal,
look to the time when I'll live.
B. Vx.
Deep down in-side I feel to scream,
this ter-ri-ble si-lence stops me.
but can't look for-ward to re-veal,
look to the time when I'll live.
Elec. Gtr. 4
let ring
Bs.
Dr.
Bm
Gmaj7
Bm
Gmaj7
Vx.
Now that the war is through with me,
I'm wak-ing up, I can-not see
Fed through the tube that sticks in me,
just like a war-time no-vel-ty;
B Vx.
Now that the war is through with me,
I'm wak-ing up, I can-not see
Fed through the tube that sticks in me,
just like a war-time no-vel-ty;
Elec. Gtr. 4
Bs.
Dr.

Em7
D/A
Gamj7
NC
Vx.
that there's not much left to me.
tied to ma-chines that make me be.
Noth-ing is real but pain now!
Cut this life off from me!
B. Vx.
that there's not much left to me.
tied to ma-chines that make me be.
Noth-ing is real but pain now!
Cut this life off from me!
let ring
Elec. Gtr. 4
Bs.
Dr.
G6
A5
B5
A5
G5
F♯5
B5
A5
B5
C♯5
B5
A5
NC
Hold my breath as I wish for death.
Oh please God, wake
Backing vocals 8vb to end
distortion
multi tracked

Dsus4
G
Fsus2
1
Em
Vx.
me!
me!
B. Vx.
me!
me!
Elec. Gtr 2
clean
Elec. Gtr 3
doubled
clean
Elec Gtr 4
Ac Gtr. 1
Ac Gtr. 2
Bs.
Dr.

Dsus4
G
Em
C
2.
Em
Vx.
B. Vx.
Elec. Gtr. 2
Elec Gtr 3
Elec. Gtr. 4
Ac. Gtr. 1
Ac Gtr. 2
Bs.
Dr.

3:13
Dsus4
G
Fsus2
Em
Dsus4
Elec. Gtr. 2
Elec. Gtr. 3
8va
Elec. Gtr. 4
Ac. Gtr. 1
Ac. Gtr. 2
Bs.
Dr.

G
Fsus2
Em
Dsus4
Elec. Gtr. 2
(8va)
Elec. Gtr. 3
Elec. Gtr. 4
Ac. Gtr. 1
Ac. Gtr. 2
Bs.
Dr.

G
Fsus2
Em
Elec. Gtr. 2
8va
sim.
Elec. Gtr. 3
Elec. Gtr. 4
Ac. Gtr. 1
Ac. Gtr. 2
Bs.
Dr.
3 35
G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 B5 C♯5 G5 A5 B5 A5 G5
Vx.
Now the world is gone, I'm just one. Oh God, help me. Hold my breath as I
B Vx.
Now the world is gone, I'm just one. Oh God, help me. Hold my breath as I
distortion
multi tracked
Elec Gtr. 4
Bs.
Dr.

F♯5 B5 A5 B5 C♯5 B5 A5 B5 C♯5 G5 A5 B5 A5 G5 F♯5 B5
Vx.
wish for death. Oh please God, help me!
B Vx.
wish for death. Oh please God, help me!
Elec Gtr 4
Bs.
Dr.
3 52
A5 G5 B5
1.2.3
C5
4.
C5
Elec Gtr. 1
Elec Gtr. 2
distrotion
Elec Gtr. 3
distortion
Elec Gtr. 4
Bs.
Dr.

4.18
Em
D
B5
1.
C5
2.
C5
1st time
Elec. Gtr. 1
1st time
Elec. Gtr. 2
1st time
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr.
C/E
4.35
[E]
Elec. Gtr. 4
Bs.
Dr.
[E]
F5
[E]
F5
Elec. Gtr. 4
Bs.
Dr.

[E]
F5
Elec. Gtr. 4
Bs.
Dr.
4 52
5 10
Vx.
Dark - ness im - pri-son-ing me, all that I see, ab - so-lute hor-ror! I can-not live! I can-not die!
Land - mine has ta-ken my sight, ta-ken my speech, ta-ken my hear-ing, ta-ken my arms, ta-ken my legs,
Trapped in my - self, bo-dy, my hold-ing cell!
ta - ken my soul, left me with life in
1.

5 18
2.
F5
hell!
Vx.
Elec. Gtr 4
Bs.
Dr.
[E]
F5
[E]
F5
[E]
F5
[E]

1.
2.
[E]
Elec. Gtr. 4
Bs.
Dr
5.44
8va
sim.
F5
Elec. Gtr. 3
Elec Gtr. 4
Bs.
Dr.
(8va)
F5
F5
Elec. Gtr. 3
Elec. Gtr 4
Bs.
Dr.

F5
Elec Gtr. 3
8va
Elec. Gtr. 4
Bs.
Dr.
E5
(8va)
5:57
F5
G5
E5

F5
G5
(8va)
Elec. Gtr. 3
Elec. Gtr. 4
Bs
Dr.
[G5]
A♭5
F5
(8va)
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr
[G5]
A♭5
F5
Elec. Gtr 3
Elec. Gtr. 4
Bs.
Dr.

6:13
G5
F5
Elec Gtr. 3
Elec. Gtr. 4
Bs
Dr
G5
8va
F5
6:21
NC
F5
Elec Gtr 4
Bs.
Dr.

F5
F5
Elec. Gtr. 4
Bs.
Dr.
F5
NC
Elec. Gtr. 4
Bs
Dr.
6:34
F5
F5
Elec. Gtr. 2
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr.

F5
F5
Elec. Gtr. 2
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr.
F5
F5
Elec. Gtr. 2
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr.

F5
F5
Elec. Gtr. 2
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr.
6 53
F5
F5
Elec. Gtr 2
Elec. Gtr. 3
Elec. Gtr. 4
Bs.
Dr.

F5
F5
Elec. Gtr. 4
Bs
Dr
F5
G5
Elec. Gtr 4
Bs
Dr
F5
G5
Elec Gtr. 4
Bs.
Dr.

7:08
E5
F5
E6
F5
Elec. Gtr. 4
Bs.
Dr.
E5
F5
E5
7:16
G5
Elec. Gtr. 4
Bs.
Dr.
F5
E5
Elec. Gtr 4
Bs.
Dr.

JUMP IN THE FIRE

Words & Music by James Hetfield, Lars Ulrich & Dave Mustaine.

Gm/F
Gm/E
C5
B♭5
Gm
Gm/B♭
Gtr. 2
Bs.
Dr.
Gm/F
C5
B♭5
Gm
B♭5
F5
Gm
C5
Gtr. 2
Bs.
Dr.
D♭5
Gm
B♭5
F5
Gm
C5
D♭5
Gtr. 1
Gtr. 2
Bs.
Dr

Gm
Bb5
F5
C5
Db5
Vx
Down in the depths of my fie - ry home, the sum-mons bell will chime.
Hell in my eyes and with death in my veins the end is clos - ing in.
Jump by your will or be tak-en by force, I'll get you ei - ther way.
1st time
Gtr 1
Gtr. 2
Bs.
Dr
Tempt - ing you and all the earth, to join our sin - ful kind. There's a
Feed - ing on the minds of men and from their souls with-in. My dis -
Try-ing to keep the hell-fire lit, I'm stalk - ing you as prey. Liv-ing

Gm
B♭5
F5
Gm
C5
D♭5
Vx.
job to be done and I'm the one, you peo-ple make me do it. Now it's
-ci-ples all shout to search you out and they al-ways shall o-bey. Fol-low
your life as me, I am you, you see. There's part of me in ev-'ry-one. So, reach
Gtr 2
Bs.
Dr.
Gm
B♭5
F5
Gm
C5
D♭5
Vx.
time for your fate and I won't hes-si-tate to pull you down in-to this pit. So come on!
me now, my child, not the meek or the mild, but do just as I say.
down, grab my hand, walk with me through the land, come home where you be-long.
B. Vx.
So come on!
Gtr. 2
Bs.
Dr.

Gm
Gm/F
Gm/E
C5
B♭5
Vx.
B. Vx
Gtr. 2
Bs
Dr
Jump in the fire!
Gm
Gm/B♭
Gm/F
C5
B♭5
So come on!
So come on!

Gm
Gm/F
B♭5
Vx.
Jump in the fire!
B. Vx.
Gtr. 2
Bs.
Dr.
Gm
Gm/B♭
3rd time to Coda
1.
C5
B♭5
2.
C5
B♭5
With
1:59
B♭5
A♭5
B♭5
G5
F5
G5
B♭5

A♭5
B♭5
G5
F5
Gtr. 1
Gtr. 2
repeat last 4 bars until D.𝄋
Bs.
Dr.
2 20
8va

Gtr. 1
F5
G5
B♭5
A♭5
8va
D.𝄋 al Coda
CODA
3:24
C5
Gm
Gm/F
Gm/E
Gm/B♭
Vx.
B. Vx.
Gtr. 2
Bs.
Dr.
So come on!
Jump in the fire!
So come on!

Gm
Gm/F
Gm/E
C5
B♭5
Vx.
B. Vx.
Gtr. 2
Bs.
Dr.
Jump in the fire!
Gm/B♭
Come on, jump, ba - by, now!
3:46
F5
Gtr. 1
8va

Gtr. 1
Gtr. 2
Bs.
Dr.
(8va)
8va
D♭5
Gm
B♭5
F5
C5
repeat last 4 bars to fade
repeat last 4 bars to fade
4:07

Gm
C5
D♭5
Gm
B♭5
F5
(8va)
Gtr. 1
Dr.
4:20
fade
8va